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American Cinematographer

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RELEASES

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TITLE	PHOTOGRAPHED BY
The Unholy Three	David Kesson
Sally of the Sawdust	Harry Fischbeck, member A. S. C.
A Woman's Faith	John Stumar, member A. S. C.
The Danger Signal	Dewey Wrigley
Kiss Me Again	Chas. J. Van Enger, member A. S. C.
Not So Long Ago	James Howe
The Fighting Cub	Frank Cotner, member A. S. C.
A Slave of Fashion	Ben Reynolds
The Girl Who Wouldn't Work	Allen Seigler
The Trouble With Wives	L. Guy Wilky, member A. S. C.
Dollar Down	Allen Thompson
The Half-Way Girl	Geo. Folsey
Wild Horse Mesa	Bert Glennon, member A. S. C.
Lady Robinhood	Silvano Balboni
Parisian Love	Allen Seigler
Lorraine of the Lions	Virgil Noll
The Ranger of the Big Pines	Alex Thompson
Fine Clothes	Ernest Palmer, member A. S. C.
Tricks	Wm. S. Adams
Wild, Wild Susan	Roy Hunt
The Lucky Horseshoe	Dan Clark, member A. S. C.
Sun-Up	John Arnold, member A. S. C.
Peacock Feathers	Charles Stumar, member A. S. C.
The Isle of Hope	Wm. Marshall, member A. S. C.
The Circus Cyclone	Pliny Horne
Kentucky Pride	George Schneiderman, member A. S. C.
Fighting the Flames	Dewey Wrigley
Port Frayne	Alfred Gooden

American Cinematographer

FOSTER GOTT, *Editor and Business Manager*

J. W. PARTRIDGE, *Managing Editor*

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PROJECTION • Conducted by Earl J. Denison

Some Objections to Present Methods

Leading Director Writes
Reasons Why He Opposes
Screenings in Some H

(NOTE: I am republishing this with a copy of a letter from one of the foremost directors in motion pictures. He is not only a leading director but was a cinematographer for a number of years, and is considered well posted on things pertaining to the film business. His letter presents a rather worthy of professional consideration by all who are interested in the projection of motion pictures.—Earl J. Denison.)

Dear Mr. Denison:

Knowing your position and your contact and possible influence with the theater managers, I want to give you, as briefly as I can, a few of the objections that I, as a motion picture director, have to present methods of picture presentation.

First: Speed of projection—an old complaint, but nevertheless a very vital one. A motion picture story depends, for its effects, a great deal upon tempo. If this tempo is altered to a great degree usually the desired effect is lost. A good director, a good cameraman and a good film editor all realize this and vary the speed of photographing and the length in cutting to create this tempo. If a picture is speeded up too fast these fine points, which probably go to make the successful picture, are lost and the audience in this man's theatre has not gotten the same effect from the picture that the audience in some other theater, where the picture was projected at a proper speed, thrilled at. The average theatre manager advertises his picture as the feature attraction and perhaps succeeds in getting in a large audience. If this audience is very large he will try to so schedule his picture, not wishing to cut out any of his program, which by the way is only an incidental part of the entertainment, so as to get in an extra show to take the people off the street, out of line, and then wonder why business falls off during the week. One theater in particular which I happen to know of in a town in Texas, I regret to say, has a **scheduled speed of 110 feet per minute**. Incidentally, they depend a great deal on transient trade and are anxious to get them in and get them out, caring very little as to what this audience will say as it scatters out through the town, or even worse, through the country, and advertises the pictures badly.

Speaking to some residents of the town I happened to mention that I was going to this particular theatre and they warned me, saying that they never go to that theatre. I asked why and they answered because their pictures are no good. I investigated, and by accident, happened to meet the projectionist. He explained that the program consisted of a two-reel comedy, a topical, a cartoon combined with an educational, besides music and vaudeville. He had such a long show, in order to make the re-

quired schedule he had to run his feature at 110. Many other theatres losing money probably could be made profitable if they would run the picture first and regulate the projection rather than speed it regardless.

The average picture is taken at a speed of not over sixty feet per minute, and is projected in the studio projection room, for cutting purposes, and to eliminate flicker, at about eighty feet per minute. The titles therefore don't read readily at about that speed. Knowing the tendency of the theatre to run high speed it is necessary to speed up the camera and lengthen the titles so that they can be read at a speed of ninety. If the theatre continues to speed them the director will continue to no longer to save his picture, so in the long run nothing is gained and much is lost, as neither the film nor the projection machine can stand this excessive speed.

This one complaint is such a sore point with me, one who works so hard to make a good picture and then see it ruined by fast projection, that I could write on indefinitely, but I must also mention:

Vagrant Light

Second: The carelessness of allowing light to reach the screen. One of our most prominent theatres in Los Angeles has an orchestra pit that slides up and down and a lot of other beautiful effects that they prefer to show rather than the feature picture. Naturally but many people, living away from the center of town have told me that they didn't like to see pictures at this theatre but preferred to wait until the picture came out to the neighborhood house as the pictures there were more distinct. Upon investigation I found that the house was much overlighted during the projection of the picture, so much so that I could not readily see the form of the screen against the darkened background, even on the most enlarged titles, and on top of this the lights of the orchestra lighted up the lower half of the screen so the picture was uninterestingly dim, and as a result of an endeavor to concentrate, you were bound to let your eyes shift over to the curtains displaying the screen or notice the silhouette of a violinist greatly enlarged, fiddling away on the wall. With a few carefully constructed shades this all could be avoided and the audience would be allowed to concentrate on the picture itself, thus getting its full dramatic and pictorial value.

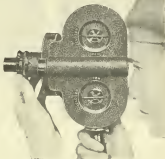
While we are on the subject of light on the

Bell & Howell Introduce New Automatic Camera

Details of New Model Are
Given for First Time. Big
Improvements Announced

Specifications Revealed.
Diversified Use in Many
Fields Is Foreseen

First view of the new Bell and Howell standard, automatic, portable camera is presented herewith. The model is wholly automatic and is known as the "Eyemo."



The Bell and Howell Company, Chicago, announces a new lightweight portable standard reflex picture camera which, to be known as the "Eyemo," is designed and built by the Waukegan city organization.

Automatic

The new camera is entirely automatic. A spring motor, which is rewound with a key, provides the power. A governor controls the spring, making for an equal and uniform exposure of every frame, the film moving at constant speed at all times. The motor is controlled by a trigger which, when pressed, gets the apparatus into top speed immediately and which, when released, stops the motivating power at once.

Adjustable Speed

Adjustable speed allows the taking of pictures at the normal rate of 16 exposures per second and at half speed (eight frames per second), or at any intermediate speed. Single pictures may also be made. The speed control adjustment lever may be worked while the camera is in operation.

Held to Eye

A tripod is not used with the new outfit which, instead, is held to the eye in the normal

sighting position, much the same as a spyglass would be used. A matched view-finder makes it possible for the cinematographer to see in the finder exactly what is being photographed on the film. The diaphragm opening dial and focusing dial, as well as spirit level, are visible through the finder and may be adjusted with one hand while the other is holding the camera.

Universal Socket

While no tripod is required, a universal socket is provided so that a tripod may be used with long range lenses that will be interchangeable with the 47 mm. Taylor Hobson F 2.5 lens with which the camera will be regularly equipped. Bell and Howell announce that lenses up to 20-in. telephoto are regularly stocked and that the style of micrometer mounts employed will expedite interchangeability, aiming toward the end of maximum photographic flexibility for field use.

Standard Film

Standard film for use with the new creation will be available in daylight loading rolls of 100 feet. The camera has capacity of 120 feet of negative loaded in a dark room. A foot-age dial indicates the number of feet exposed.

The camera measures 4½ by 6 by 8 inches, irregular-shaped, and weighs seven pounds.

(Continued on Page 17)

A. S. C. Members Given Big Berths

Broening, Perry and
Van Trees Chosen for
Responsible Positions



H. Lyman Broening, A. S. C.



Paul P. Perry, A. S. C.



James C. Van Trees, A. S. C.

H. Lyman Broening, A. S. C., is photographing the Warner Bros. production, "The Sea Beast," which is being produced as a special feature, starring John Barrymore. Broening was made chief cinematographer of the production when a sudden siege of illness necessitated the resignation of Byron Haskins, who was filming the vehicle.

Broening has polished up his sea-legs for the production, many of the sequences of which are actually being taken at sea, where the waters are the roughest. Many of the scenes have called for widely divergent angles, with the result that Broening has enlisted the cinematographic aid of fellow A. S. C. members, including Kenneth McLean, who is doing special work on the production; Steve Smith and Harry Perry.

The Barrymore picture is one of the choicest photographic plums of the season, and its bestowal upon Broening is regarded as particularly befitting. The A. S. C. member has been an ace in profession since the earliest New

York days, having for years been chief cinematographer at the Famous Players - Lasky Eastern plant. Since coming West, Broening has figured as one of the foremost freelances, having photographed numerous important productions.

J. C. Van Trees, A. S. C., has been engaged by A. H. Sebastian as chief photographer of the producer's forthcoming picturization of "Fifth Avenue," Arthur Stringer's epic story of Eastern America and New York, which is about to be started under Robert G. Vignola's direction at the Hollywood Studios.

Van Trees, who is a past president of the American Society of Cinematographers, has been associated with First National Pictures for the past three years, and has been responsible for the camera work on "Chickie," "Flaming Youth," "Lilies of the Field," "I Want My Man," and other important First National productions.

Ned Connor, who has held second camera on all these pic-

tures, will act in a similar capacity on the production of "Fifth Avenue."

Paul P. Perry, A. S. C., has joined the staff of Universal at Universal City as miniature and trick cinematographer. This is considered as one of the most responsible posts in the field of cinematography and, as Perry, a particularly in the cinematographer has been selected to fill it.

Perry is one of the most experienced cinematographers in the industry, not only in dramatic work, but in trick and miniature details, such as the new position calls for. His experience extends over a lengthy period, dating back to the pioneer days of the film business in Southern California.

Prior to beginning his Universal association, Perry had just finished the filming of a production in which he used panchromatic film exclusively all of which constitutes an innovation in photographic circles. The results are said to be excellent, despite the mag-

(Continued on Page 8)

Following North Pole Explorers with a Camera

Cinematographer Invades
Polar Region to Get Shots
of Missing Party

By Ray Fernstrom

Cameras Shoved to Outpost
of Civilization to Film
Amundsen Heroes

With headquarters in Stockholm, Sweden, well established and a plan of work ready for operation during June and July of this year, I felt that nothing could be better than my position as representative of Kinograms (cinematographically) in the Scandinavian countries.

Early one Monday morning I was awakened by a servant and a cablegram was handed to me.

On the day before, the second of two 400-foot cans of exposed negative had been shipped back to New York, both exclusive pictures, and with royalty on its emulsion. This was the Sunday of my second week in Sweden.

The cablegram contained instructions to get off at once to obtain pictures of the relief expedition to Spitzbergen for Roald Amundsen and his party, who attempted to fly to the North Pole late in May and of whom nothing had been heard since.

Quick Action

After throwing a few shirts in my camera case, I assembled my equipment and, with a 36-foot can of Eastman X Back, I rushed to the train, which landed me next morning in Oslo, Norway's capital.

There I at once set out to purchase super-speed and more X Back stock,—but not an inch of either could be bought. It was likewise in Stockholm. I did the only thing possible and bought their entire stock of Reg. Eastman and General negative.

With the aid of the American minister, the consul, and two American newspaper men, I finally received permission to accompany the Norwegian Relief Expedition. Together with the two correspondents, Bill Bird of Consolidated, and Jay Bauman of Associated Press, one of the gamest, home-loving married men I ever run across, I set forth.

Outfitting for the Arctic

On the day before sailing, the three of us, all different types and ages, shopped through all of Oslo's seamen's and laborers' stores buying our arctic outfits. Leather coats were purchased first—and then woolen this and woolen that, until we had bought the pride of many a sheep's back. Then we acquired hob-nailed shoes—hob-nailed on soles and horseshoes turned backward under our heels. When we walked toward the trail appeared as if ponies had been going in a direction opposite for us.

Boudoir Suspenders

Our last purchase was a pair of suspenders, the like of which I've never seen—pale

blue with pink fasteners and at least four inches wide. It was quite a job fastening them to the huge metal buttons of our quarter-inch-thick trousers.

When we returned to our hotel, "The Grand," (there is a "Grand" in about every town or city in Europe), Bird and Bauman, as was their habit, cabled back their dispatches, which were preceded by many exhaustive telephone calls.

Our last evening in Oslo was quite a memorable one—everyone busying himself with preparations for the dash north. Our preparations completed, we dined, danced and sipped beer and light wines.

At 6 a. m. the next day we were off—boarding an electric train for Drammen, where lay Ingertre, the relief ship. Two hours of beautiful scenery and good sailing (or, I should say, steaming, for our vessel was a steamer and of 4700 tons at that) found us at the harbor entrance to Høten, naval base of Norway, where we were to take on flyers and seaplanes. Before steaming in, two experts corrected the ship's compasses, taking two more hours—maneuvering the big boat in all the directions of the compass, at least 360.

Finally we pushed into the bay and soon had the spare parts for the planes taken aboard. Next came the flyers and mechanics, and later the first of the seaplanes. They were rather odd affairs, with one plane below the fuselage. The tail plane was above the tail. One large engine supplied the power. Two spare motors were also taken North. The first plane to be carefully taken onto the rear bulkhead was the F-22. An hour later the F-18 also rested solidly on the other rear cover. Meanwhile I found a good position for my camera on the wireless house and rear deck.

The Personnel

Flags were dipped on the naval craft as we moved out to sea—quite an impressive sight. Soon our speed increased; then the bell rang for dinner. At the captain's table sat the commander of the flying expedition, Lieut. F. Lut-zow-Hohn (who last year spent some time in Santa Monica, Calif., testing Douglass planes for Norway); Lieut. Styke; Flying Lieut. Bal-chor; Bill Bird; Jay Bauman; the captain, Rob Johannessen, a seven-foot Swedish mining engineer, who knew the Spitzbergen water and land from years of experience there, and the writer. Many a pleasant hour was spent with them in that dining room.

J. W. Partridge Joins Staff as Managing Editor

Progress of American Cinematographer Brings Eminent Editor to Staff

By Foster Goss

Veteran Newspaperman Widely Experienced Throughout United States

IN LINE with the continued expansion of the *American Cinematographer*, J. W. Partridge, nationally known newspaperman, has been appointed managing editor of this publication. Mr. Partridge leaves the managing editorship of the *Hollywood News*, which he has been connected for the past three years, to assume his new position.

The acquisition of Mr. Partridge to the staff of the *American Cinematographer* comes as another milestone in the progress of this journal which, from an humble beginning as a double-sheet affair with a circulation confined solely to the local members of the A. S. C., has steadily expanded until it now circles the entire civilized globe.

Oldest in Hollywood

In fact, the *American Cinematographer* is the oldest film magazine published in Hollywood, having been founded shortly after the inception of the American Society of Cinematographers. During this time, it has seen numerous film publications in Hollywood flash across the sky and vanish, temporarily or forever, but it has, through all this period, gone ahead with its expansion at a reliable rate and maintained its stability throughout until now it reaches out to the most distant corners of the earth with every issue.

Wide Experience

Mr. Partridge comes to the *American Cinematographer* with an eminent background in the newspaper and editorial field. His stories and reports, through the medium of the large circulations of metropolitan dailies as well as the inter-

national news services, have been read by millions for the past 18 years. He has served with the *New York American*, *New York Journal*, *Baltimore Sun*, *Baltimore American*, *Pittsburgh Press* and *Washington Post*, for which he covered some of the most important "beats" in the nation's capital.

Press Associations

He later joined *United Press*, serving as correspondent and bureau manager in New Haven, Conn., New York City, Pittsburgh, Penna., San Francisco, Portland, Ore., and in Los Angeles where he had the important assignment of covering the McNamara trial.

Executive Ability

Mr. Partridge was one of the founders and the first general manager of the *Pacific News Service*, and, on its amalgamation with *International News Service*, was made the first *Pacific Coast* manager of the latter organization, his headquarters being in San Francisco.

His work was of such high order that he was called to New York City to the position of assistant general manager of the entire *International News Service*, both in this country and in the foreign field. He came to the *Hollywood News* shortly after its establishment as managing editor, and headed the installation of *Associated Press* service with the publication, serving as *Associated Press* correspondent in Hollywood until he resigned from the *News* to assume the managing editorship of the *American Cinematographer*.

A. S. C. Members

Given Big Ber-

(Continued from Page 6)

tude of the venture. The production was Phil Goldstein's "Souls for Sables," the filming developed by Gustaf Dahl. Among those who appeared before Perry's camera were Claire Windsor, Eugene O'Brien, Anders Randolf, George Fawcett, Claire Adams and Eileen Percy.

Charles Clarke, A. S. C., has left for a five weeks location trip to Alaska where he will film George Melford's Metropolitan production, "Rocky Moon." The cast will include Rockcliffe Fellowes, John Bowers and Lilian Tashman.



Critics Select Best Cinematography of Past Year

A. S. C. Annual of Cinematography to Present First Selection of Kind



Marked Interest Indicated in Progress of Cinematographers' Efforts

PRODUCTIONS with the best cinematography of the past year, as selected by leading critics of America, will be enumerated as a feature in the A. S. C. Annual of Cinematography, which is to be published by the American Society of Cinematographers in combination with next month's issue of the American Cinematographer.

This will be the first time that such an enumeration will be attempted, but the effort already gives marked indication of important influence in production affairs generally. The past year has seen the culmination of cinematographic progress which has carried on since the inception of the industry. In this period, masterpiece photography has made its way to the screen, commanding the wonderment of all.

It is planned that the roll of honor for the cinematographers' efforts will provide a stimulus for further advancement in motion photography. That the cinematographers' share in this progress is recognized by the foremost critics is clearly indicated in the selections which are to appear in the Annual. This feature, it is believed, will provide one of the most interesting treatises in motion picture history.

Another of the features of the Annual will be a complete digest of the communications in cinematography from the Latham Research Laboratory, Rochester, N. Y. These various communications contain extensive and accurate information on the various details of cinematography, and their reading under one head will be offered as a valuable clearing house of rare information.

Philip H. Whitman
Back from New York

Philip H. Whitman, A. S. C., who has been in New York City for the past year and a half in charge of the intricate and experimental cinematographic work at the Famous Players-Lasky eastern studios, has returned to Hollywood, where it is understood that his services are in demand among several companies.

Whitman is recognized as a master in his line, wherein he was retained as an associate to Arthur Edeson, A. S. C., in the filming of Douglas Fairbanks' "The Thief of Bagdad," the

many intricate phases of which startled the theatre-going world. Prior to joining Fairbanks' staff, the A. S. C. member served in a similar capacity at Universal City. Whitman has long been a prominent figure in cinematographic circles in Southern California.

Guissart Completes
Feature in France

PARIS, France, Sept. 1.—Due to the sudden death of Jacques Bizet, in charge of photography on the production, "Jacob's Well," Rene Guissart, A. S. C., has been made chief cinematographer on the feature, which is being made under the direction of Edward Jose, with Betty Blythe as the star.

Bizet was at one time a cinematographer in Hollywood and photographed for Marshall Neilan and Pauline Frederick among others. "Jacob's Well" is heralded as the most important production made in France this year, much time having been spent in its filming and preparation.

Guissart, when he finishes editing the picture with Jose, plans a motor trip from Paris to Nice, where he hopes to arrive in time to see John F. Seitz, A. S. C., who is there as chief cinematographer for Rex Ingram.



Philip H. Whitman, A. S. C.

The EDITORS' LENS . . . focused by FOSTER COSS

Hollywood's Oldest Film Publication

- ¶ It might be well to note that, out of the maze of "motion picture" magazines that have been published or partly published in Hollywood, the *American Cinematographer* has remained to be the oldest of the lot. This publication came into being shortly after the organization of the American Society of Cinematographers, and, to date, has seen many journals leap into the film publishing field in Hollywood, only to flutter away into oblivion once the enthusiastic blasts from their trumpets had died down.
- ¶ Some had a serious mission which was partly or wholly fulfilled; others had no excuse for existence other than the joy of having created themselves. Practically all had a common ground in that they were confident that they were going to change the course of the motion picture industry.
- ¶ This publication has sufficient reserve not to assume that it is endowed with such a God-given purpose, but it believes that, by attending to its own fires, it is the medium of rendering real and serious service in its own part of the industry. By adhering to this policy, it has maintained its stability, unspectacularly, where others have floundered spectacularly. The result, in brief, is that by the natural process of elimination and by the survival of the fittest, it is the oldest film magazine published in Hollywood.
- ¶ Its growth has been stable because it has been healthful, and so it was that Earl J. Denison, the ablest man in his line anywhere, became a contributing member of the staff on the highly important subject of projection. Mr. Denison's articles and contributions on projection have been highly instructive, and, at the same time, thoroughly comprehensive because they are devoid of unnecessary technicalities and personal bombast.
- ¶ And so it transpires that the name of another able man is added to the staff of the *American Cinematographer*, in that of J. W.

Partridge who comes in the capacity of managing editor, so that it is modestly believed that this magazine will now be of more service than ever.

An Enlarged Field

- ¶ Recent improvements in amateur or portable motion picture cameras and projectors indicate that the manufacturers are alive to the possibilities that are open for cinematography among the masses. Diversity and volume await development in the lay public to the extent that an industry in itself may grow out of the already large cinema industry.
- ¶ Without the stimulus of an affluent professional industry and what constitutes the entertainment for millions, amateur still photography, with small cameras, long since has become a part of every household; and, as this publication has always asserted, amateur cinematography is destined for as prosperous vogue—to the benefit of all concerned.
- ¶ Charles Rosher's forthcoming trip to Germany should do its share toward further cementing the mutual regard for cinematographic work on the respective sides of the Atlantic. After all, the scientific side of the industry is not provincial. What tends to produce progress on one side of the great body of water will do likewise in no small degree on the other side. The war left its stinting influence among the European countries in this respect, while America forged ahead. There is nothing to fear that America will not maintain her merited lead, but in the meantime anything that is conducive of progress in films, wherever it might be, is to be commended. Rosher's trip to Italy was a pleasure for his fellow workers, and these contacts do much to put each side in better appreciation of the other. The same may be said of all the successful cinematographic expeditions to foreign strands, as John W. Boyle, Robert Kurrle, Rene Guissart, John Seitz, Kenneth MacLean and the other A. S. C. members who have gone across may well testify.

Music as Aid to Film Production

By Henry Goodman

Composers' Knowledge of Life Transmitted to Players in Crucial Scenes

The playing of music during the photographing of a motion picture has become almost as widely applied as the use of the cinema camera itself. Virtually every director recognizes the atmospheric value of music so rendered, whether it is to induce tears from the player who must "emote" or whether it is to fire the blood for vigorous, slashing action.

When considering the value of music on the set of a cinema studio, an elementary knowledge of psychology is necessary for a just survey of the subject. We all know that music is a universal language and is enjoyed and understood by everyone.

I once heard it said by an executive, who was confronted with the question of music on the set, that he could see no harm in it. To the contrary, let it be said that it would probably be very harmful to do without music.

A patriotic hymn like the Marseilles, has been a great help to the guns and bayonets in winning battles by arousing patriotic sentiment and self-sacrifice. Troops that sing as they march will not only reach their destination more quickly and in better fighting condition than those who march in silence, but, inspired by the music and words of national songs, will feel that self-confidence which is the "Mother of Victory." Music is one of our most essential assets in wartime. We cannot dispense with music in wartime without taking away a great soul tonic and lowering the morale of both soldiers and civilians.

Atmospheric Music

What should be more natural then, if there

is to be filmed a motion picture containing battle scenes, than the rendition of the right sort of atmospheric music in accompaniment with the photographing of these scenes? In other words, accompany the action of the war players in the same manner as you would use music to spur on the action of real warriors in real battle. And so on down the line, for every type of action to be reproduced in films.

Spiritual Tonic

Music is not a recent product of civilization. It was known even to the barbarians and savages thousands of years ago. There are no types so low that they have no dwellings in that they live in the most primitive fashion, but there are no races so low as not to have some sort of music to which they are passionately addicted. To savage, as well as to civilized man, music serves as a sort of spiritual tonic, affecting him, whether consciously or unconsciously, according to the kind of rendition that is played. The boatman's song, for instance, is as a rule cheerful and inspiring. It seems to help the boatman along across the water; when they are tired they pull better or, at any rate, forget to some extent the muscle tiring work. The Walla Walla Indians, when sick, used to sing by the hour. Whatever their object may have been, the real effect may be considered beneficial, because the deep breathing caused by singing expands the lungs and causes a circulation that is conducive to the restoration of good health. And let us not forget that it is not alone on the body direct that music has its influence, but on

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Left: Henry Goodman (at 'cells') with his orchestra on a set at the Fox studios, Hollywood. Dan Clark, A. S. C., is seated at extreme left of group.



Right: Victor Mülner, A. S. C., whose work in "The Wanderer" is being praised.



Reviewers Praise Milner's Efforts



A. S. C. Member Draws
Universal Commendation for
"Wanderer" Cinematography

Motion picture critics are heaping laurels on the brow of Victor Milner, A. S. C., for his cinematography in "The Wanderer," J. A. Walsh's production for Famous Players-Lasky. Following are excerpts from some of the criticisms:

New York Evening World—* * * a worthy tribute to "The Ten Commandments." It tells a gripping story of the Prodigal Son, with Sodom and Gomorrah and a few other things mixed in, and it is one of the most beautifully luxurious creations ever screened. * * * It is a distinct achievement and a big advancement in screen art.

New York Herald-Tribune—* * * this story was told last night in a series of pictures as ravishingly beautiful as anything we ever saw on the screen. * * * It owes nothing to the story, but the setting and photography are superb and the acting is interesting throughout. * * * William Collier Jr. is perfect in the title role.

New York Morning Telegraph—It is, in fact, vastly technical and is enjoyable from that standpoint more than any other. Beauty is achieved in groupings, rich and tasteful settings, and especially in lighting.

New York Sun—* * * It is beautifully and extensively photographed. * * * Throughout, indeed, using a clear cut and expressive.

New York Times—* * * Pictorially it is undoubtedly beautiful. * * * impressive photography.

New York American—* * * reveals itself as a production, filled with gorgeous settings and some pictorial effects that are unequalled in their grandeur. Some of the scenes with the sheep grazing on the hillside are surely of Lindbergh's conception of pastoral beauty.

Filmgraph—* * * The direction is flawless. Some of the settings are reminiscent of the color and soft lighting of "The Thief of Bagdad," and the cinematography of Victor Milner has the tone and composition of a lovely painting. * * *

Exhibitors' Trade Review—* * * A mighty work, magnificently produced, "The Wanderer" is a true tribute to the progress that has been made in the art of cinematography. The sets are stunning in their magnificence, and the entire production has been staged with the lavish hand of a Croesus—or the Prodigal Son of the industry. The photoplay approaches physical perfection. * * *

Moving Picture World—* * * Offered as a big special, "The Wanderer" is one of the most beautiful and elaborately mounted pictures that have yet graced the screen. The earlier scenes, laid in the hills, showing the prodigal minding his father's sheep, present some of the most magnificent exterior shots imaginable. Many of them are real artistic gems. The later scenes in the pagan temple and palace are elaborate and of tremendous size. Several of the sets are so gigantic as to dwarf the human figures; they are able to accommodate multitudes and indeed we have ever seen larger or more impressive sets; they are striking and architecturally beautiful. * * *

Clark Brandon, The Billboard—From two standpoints, "The Wanderer," Paramount's new picture, which opened at the Criterion Theatre, Broadway and 43rd street, August 10, is one of the most beautiful things I have ever seen.

I doubt very much whether it is possible to attain greater heights in the art of photography than are reached in this new picture. For sheer camera work it is an epic. And the grouping of the characters against backgrounds of architectural loveliness combined with the delicate handling of light and shade reminds one of a Maxfield Parrish painting or a tableau by Ben Ali Haggin rather than a mere motion picture.

Shadow photography, with the close-ups in the foreground brought into high relief by their clarity against a background of mist and half light which fades away into the horizon, is the keynote of the camera work.

It seems unusual, perhaps, to devote so much space to a critique of the photography, but it is in this that the worth of the picture mainly lies. * * *

"Directing Cameraman" Is Topic of Weekly's Editorial

The following, which appeared under the caption, "Directing Cameramen," as an editorial in *Filmograph*, speaks for itself:

Did it ever occur to you when you see a finished motion picture production on the screen and you read "Directed by So and So" that the man that is credited with this accomplishment owed a great deal to his cameraman, above all others? No? Well, here is the best argument that was ever needed to label the truth with a real punch straight from the shoulder: HOW MANY DIRECTORS ACTUALLY DIRECT THEIR OWN PICTURE? Take D. W. Griffith, C. B. DeMille, Ernst Lubitsch, and yes, maybe as many more as you have fingers on your hands, are accepted as geniuses. But you watch them direct a picture, and you will have to admit that half of their actual success in getting the proper angles and best action out of their people, absolutely comes through the "CAMERAMAN DIRECTING" them how it should be done, so the cameras will get over the message they are trying to convey through the scenes in the picture.

HOW MANY TIMES HAVE YOU HEARD A CAMERAMAN SAY: "You should have a closeup here of so and so doing this," or "Haven't you forgotten to take so and so?" This isn't done with any thought in mind but to further the interests of the director, and to prove further that the cameraman has the thing that is called in common language a "head,"

(Continued on Page 16)

Safeguards your skill—

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Projection

(Continued from Page 43)

screen, there is also another menace—the projection light of high intensity, so:

High Intensity Arcs

Third: The menace of high intensity arcs which were invented for long throws. There are some instances in remodelled houses where, I presume, it is necessary to use high intensity arcs on account of the long throw, but the average theatre, if they would see that the stray light was kept off the screen, would find that they had a sufficiently brilliant picture without the high intensity arc, which washes out any coloring or coloring which may have been put into the picture, at an added expense, to embellish the picture and make it more beautiful. It is quite possible that in the near future films in natural colors will be more numerous and the house which uses the high intensity arc will show a much poorer picture than one using the regular carbons at a lower amperage, for in the high intensity arc there is a deficiency of red light and if the arc does not give off red light, then no true red can be projected, with the result that the natural color pictures will have a greenish looking, washed out, sickly effect and you will not give your audience the treat that some other theatre manager, who is more interested in his projection will be giving, and the audience will gradually leave the one theatre as they become aware of this difference, not knowing why but just because they like the pictures at the other theatres best.

Where the high intensity arc is good for some poorly printed picture there are many, correctly printed, that the high intensity arc cures, and the percentage of good laboratory work is increasing rapidly. On the other hand, the laboratories today are printing darker those prints that they are sure are going into high intensity arc lighted theatres, which are of sufficient importance to demand special attention. So here again nothing is gained, for as we over-strengthen our light the laboratory will darken the films. Thus we are going in circles, getting no where. Much better to send back the dark prints or have a few complaints from them and using a normal full color carbon arc, based at some 45 to 85 amperes. I know that once the show is in the house and advertised, it is usually too late to make a change, or to get a new print. The show must go on, for it is the feature, the thing that has drawn the people into the show house.

Angle of Projection

Fourth: I will take up angle of projection. I would almost rather not see a picture than to see it run in one of the vaudeville houses that have shoved their projection booths way up into the ceiling and shoot it a tremendous distance down on the screen at sometimes an angle of a forty-five degree angle. One prominent vaudeville theatre man who owns a cir-

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cuit of theatres, and also controls one of our largest motion picture producing corporations, has probably, without realizing it, done more harm to motion pictures by the universally bad projection of the many pictures that his houses exhibit than any one man exhibiting pictures. Yet in his ignorance he puts his own pictures into these same theatres and expects the public to like them. Many people used to get up and walk out, to tell the public that it is a bad picture, but today they are advertising the feature over the vaudeville and still the audience, which was attracted to the theatre by the picture, the feature of the entertainment, gets up and walks out. Usually now it is when half the picture is run, that a disappointed audience walks out, to tell the public that it is a bad picture, not knowing the reason is because it is projected at such a distorted angle, and from so far, that the beauty of the picture is lost, and it is hard to hold them by the story alone. In one of his theatres, one that he built principally for pictures, in San Francisco, he has put in a screen which is supposed to give you the same view of the picture from the side seats as those directly in front of the screen. The screen does that all right. The great trouble here is that the picture is distorted at all angles. There is no place in the house where it looks good. Everything is elongated and condensed by the curvature of the screen.

Last, and by no means least, there is the music which comes before and accompanies the picture.

Music

Since the Strand in New York started to give a beautiful orchestration many other theatres have tried, some successfully, to imitate but many of them give awfully bad music. An audience will stand for a great deal of good music but a little bad music goes a long way. In my opinion, many theatres would do well to cut the expenses on their orchestra, hire a real good organist and with only four or five good pieces to accompany for the prologue, vaudeville acts, etc., could give a much better performance. Every orchestra leader cannot score a picture well but every orchestra leader thinks he can and insists on perpetrating his score on the public—that plus an overture which he has assembled himself, and in nine cases out of ten is very bad, has often done more to drive trade out of the big houses and into the neighborhood houses where they are not forced to sit through a lengthy, uninteresting program before they are allowed to see the thing they have come there to see—the feature—the picture that was advertised as the principal attraction, that part of the program which the average manager pays the least attention to and instructs his projectionist to “shoot ‘er through” because there were several encores for some singer, perhaps encouraged by the singer’s friends, and usually not at all worthy of an encore, and in some in-

stances called back out of pity, as is often done in the case of some poor young girl suffering through a trite song.

Just recently I went in to see a picture in a house where a “celebrated” orchestra leader scored the picture, not wishing to take the credit sent out by the company, which I never saw but which certainly could not have been worse. In this instance he banged away so loud you were unable to pay strict attention to the picture, being forced to listen to the music and usually wondering why he was playing what he was at that point of the picture. When the orchestra finally quit and walked out I was decided relief and one began to take an interest in the picture and wondered what the first part of it was all about, vainly trying to connect threads and finally leaving the theatre a little dissatisfied. In this particular instance I was interested by the last half of the picture I decided to wait until it came out to our neighborhood and see it again to get its full value. Finally when I did catch the picture at a small theatre it was accompanied only by an organ and the man who played it seemed to be scribbling a score, and honestly, he did a much better job than a presumably high paid orchestra leader did.

Much Attention

Too much attention cannot be paid to the music. After the picture starts all lights must about the orchestra should be covered from the audience so that it is impossible to see the orchestra during the picture. In too many theatres the orchestra is well enough lighted so that you can see them moving and this detracts from the picture, the thing they have paid the money to see, and one or two distractions will often take the interest out of the story and send the audience away, bad advertisers for the picture and the theatre. The thing that most theatre managers seem to forget is that the audience goes in to see the picture and every effort should be made to properly dress the picture. Keep the light off the screen. Give good projection. Don’t destroy the tints by overlighting. Don’t destroy the interest by loud music. Don’t speed the action of the picture so that the audience is on a nervous tension trying to guess what’s going on and what they’ve missed, but do everything possible to help put the picture over. The picture is what the people have come to see.

So I, in behalf of the directors of motion pictures, the motion picture art, and the public who like to be entertained by motion pictures, do, through you, plead with the exhibitor not to worry about the fifteen or twenty people walking outside to get in, but to give a good show and build up his business and consequently help out everybody concerned.

Projection can make or break almost any picture.

Bell and Howell Introduce New Automatic Camera

(continued from Page 5)

The manufacturers state that they have striven for portability, ease of operation and rapid set-up, in an effort to make the outfit popular with seaweed men and others who must get around quickly and take pictures under difficult conditions. In this connection, it is planned to meet the requirements of the professional cinematographer for exacting location, "stunt" and aerial work. In addition, the sponsors of the creation state that they anticipate an extensive use thereof among theater managers for local programs, as well as among schools, churches, clubs and the amateur photographer for educational, religious and individual use.

Following North Pole Explorers with a Camera

(continued from Page 7)

Through the Fiords

Warm weather attended our delightful sailing through the fiords before we reached the hopping off place—Bergen—where we took on provisions. I dispatched a box of film there to be given to the purser of the New York boat sailing the next day.

Impromptu Continuity

As each roll had to be a story in itself, a little film play, so to speak, was written for each roll before shooting to keep continuity in the reels dispatched. Either they could be used as received or kept until the last came. The story would run smoothly in either case.

(This is being written on my return trip to Norway, aboard a 700-ton wooden steamer that rolls like a bottle. When I reach Bergen again I shall check up to be sure the film was sent. Another New York vessel is scheduled to sail two days after we are due to arrive there. I shall then send the last of the expedition films.)

In the Arctic

Leaving Bergen we steamed out toward sea and were soon taking a direct course across the Arctic Ocean toward Spitzbergen. As we went further north the nights brightened, finally giving us our first sight of the midnight sun, so-called. (It's really the same old sun, of course, but someone gave it its name, and the name hung on). There it was, bright and seemingly cold at first, but really warm when Spitzbergen was reached.

Midnight Sun—Photographically

I have always wondered if the midnight sun was photographically as strong as the one at home. It seems to be weak in actinic prop-



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which is a good preventative of static, keeping film and camera warm. A wind-proof cover can also be used to good advantage. I had only one case of film buckling and that was with the camera exposed without cover.

Brittle

Stock exposed to cold can be broken like candy wafers in the Arctic. By this time the reader may wonder what kind of a camera I work with me and why. It was a Wilart studio model of improved design. Although it's quite heavy, I found it suited for this work, generally speaking. I had a wide angle, 6-inch and a 3-inch lens in addition to the 2-inch Ultrastigmat, but lost them through the open trap door in the airplane when flying over the water outside Stockholm. In connection with the foregoing, I almost fell through the door myself.

The captain has just come in to tell me that good weather keeps we shall be at Harstad, Norway, by Saturday. Then I take another boat to Tromsø, which takes two days more; from there I go by rail to Bergen to catch the New York boat and ship the film I have with me. A cable then goes to New York to have my agent meet the boat. After all is checked up and the film released, my job is done and I shall return to Stockholm to take up my work there again. Ten days later the pictures should be on Broadway.

Music as Aid to Film Production

(Continued from Page 12)

the mind—on the spirit, on the mentality. In many institutions of the mental sick, bands are made up of the patients exclusively, the result being considered a powerful "tonic" for the mind.

Aiding Pantomime

If music, then, affects human action and thought; if it creates or dispells a state of mind, what should be more productive than its accompanying the pantomime of the cinema—the best of which is to depict not only objectively, but to suggest or insinuate subjectively the action that is sought to be conveyed to the audience. And the medium for putting this action over, let us not forget, is the players. They are human, and like all humans, are susceptible to the influence of melody and harmony. The most thorough of the players recognize the stimulus of music. One would not think of playing a specified number when an actor is endeavoring to portray a death scene. The atmosphere would clash and jar. He would be distracted from his work—the mental processes which lie behind what he is endeavoring to bring out would be annoyed. Conversely, then, shouldn't the same player respond to the type of music whose depth of feeling creates the illusion of

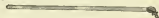
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the scene that is being enacted—namely, the death scene? Surely it is so.

"Scoring" Filming

It is as important, then, to "score" the taking of a picture correctly, as it is to map out a score for the screening of the finished picture. But the finished musician has a deep well of harmony from which to draw in order to create the right sort of atmosphere for the players in a given production. After all, the great composers of the classics were really reporters of life—of life as they saw it. They put into notes and measures what they saw, what they lived, what they experienced. There was a divine mission. They were to perpetuate in a language, as universal as the cinema itself, a deep and abiding understanding of life as it was, as it is, as it will always be, so that the minds of generations yet to come were to understand them, without the aid of so much as a spoken word.

Both Portray Life

The player, too, is trying to portray life, and the success or failure of his portrayal depends to a great degree upon the mental state that he creates or that is created for him while he is in the midst and progress of his portrayal. Is it not logical, then, to call in music to put his state of mind on the right track, to allow the player to benefit by the sum total of the harmonized experiences in life of the master composers? Surely so, and this should be more evident if we turn to the lives of some of the classical composers and scan them for their points of interest:

Great Composers of Music

Not until the sixteenth century did we have any great writers of music. Palestrina, who died in the year 1594, wrote a mass—or rather a musical setting of the Roman Catholic Church service, which the Pope thought so fine that he ordered it to be taken as the pattern for all the future music of the Church. But Palestrina's music never took hold of the people.

The first great composer whose work did affect the people was George Frederick Handel. As a child he smuggled an old clavierchord up to the attic, where he slept, and at night, when all others were in bed, he worked until he mastered the instrument. At seven years of age he won the favor of royalty, who helped to advance him in his art. His greatest compositions were oratorios. An oratorio is a long composition for voices and orchestra, the words nearly always being taken from the Bible. It was said that he set the Bible to music and this is partly true. He wrote many of these but one alone would have been quite enough to immortalize the name of Handel. It is to him we owe "The Messiah," heard all over the country every Christmas season. It takes two hours to sing; and all choruses, solos and accompaniments he wrote in 24 days. He died in England and was buried there and is claimed by the English because of his long residence in London. He was

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






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14 years old and was totally blind for several years before his death.

Back

The greatest musician who lived in Handel's time was John Sebastian Bach, also a German, who was stricken blind in later years. His organ compositions after all these years are the most perfect things of the kind ever produced. His organ masterpieces are still spoken of as the "unsurpassed" of the "unsurpassable." Bach is to music what Shakespeare is to literature; and just as every actor would play Shakespeare, so is it the ambition of every organist to play Bach's fugues. Bach lived in the time of Frederick the Great, and was beloved by this great ruler, whose pastime it was to play the lute. He was the first musician to use all five fingers in playing the instrument of keys. Up to his time, the rule was to use only three fingers. Bach used all five and gave us our modern system of fingering.

Beethoven, Mozart, Mendelssohn, Schumann, Wagner, Brahms, and, in fact, our ultra-modern masters have made a part of their work, the great Bach. This wonderful genius died in 1796.

Hayden

Hayden is our next great master and his instrumental terms of music are up to this day regarded as fixed forms, and every composer looks them to be the right models to follow. That in itself was a notable thing to achieve. The great mind played his violin at dances, and even on the streets and had many hardships to endure to provide for himself as best he could. In later years, Hayden was bandmaster to Count Esterhazy, a Hungarian nobleman. The post gave him a good salary and ample time to do his best work. His symphonies are still played.

Mozart

Mozart, who was born in 1756, was a distinguished musician at a tender age. A young man once asked Mozart to tell him how to compose. Mozart made answer that the questioner was too young to be thinking of such a serious occupation. "But you were much younger when you began," said the aspirant. "Ah, yes, that is true," replied Mozart, with a smile, "but then, you see, I did not ask anybody how to compose." The wolf of poverty never left his door from the day he was married. He composed in spite of all odds, but even successful compositions did not pay then as they do now, and the butcher and baker often worried poor Mozart. A friend called one winter day and found Mozart and his wife walking around the room. "We were cold," they said, "and have no wood to make a fire." Let us think of that and then think of the glorious works that Mozart produced under such depressing conditions. He left 769 compositions in all and was not yet forty years of age.



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when he died. "The Magic Flute," "The Marriage of Figaro," and "Don Giovanni" are this master's still famous works.

Schubert

Franz Schubert was Germany's greatest song writer. One afternoon, Schubert took up a volume of Goethe's works lying on his table. He read "The Erl King." The rushing sound of the wind and the terrors of the enchanted forest were instantly changed for him into realities. He composed more than 500 songs. Some of his finest songs were sold for the price of a meal.

Beethoven

Beethoven, in some respects the greatest composer who ever lived, became almost totally deaf. Think of a musician being deaf! You might as well think of a painter being blind! It must have been awful not to be able to hear his own compositions.

Chopin

Frederick Chopin, who is also called the "great poet," was born in 1809. His music is all romance. Mendelssohn, who was born to wealth and worldly happiness, never had to struggle with poverty and other ills.

About the same time lived Robert Schumann, whose aim in life was to be a great pianist and to that end contrived a tiny machine of his own for exercising the third finger, which we know is not so supple as the other fingers. The machine hurt his hand and he had to give up his ambition. But here again we have profited for if Robert Schumann had been a great player, it is not likely that he would have been a great composer. Hector Berlioz, who lived at the same time as Chopin and Schumann, wrote the "Great Damnation of Faust." In the 19th Century, we had only one man who is great enough to stand with Bach or Beethoven. He is not a composer in whom young folks can take a very deep interest. "Lohengrin," "Tannhauser," "The Meistersinger," "The Flying Dutchman," "Tristan and Isolde" are the masterpieces of no other than the great Wagner.

Among our modern men are Peter Tchaikowsky, a Russian; Sir Arthur Sullivan, an Englishman; Edward McDowell, an American; Edward Grieg, a Norwegian; Gounod, French; Rossini, Italian; Verdi, Italian; Mayerbier, German; Balfe and Bizet, French.

Harmonized Experience

If these men could put reality and life into music so that we may recognize it as such, then why shouldn't we avail ourselves of the rich treasures they have left us, by playing their compositions as atmosphere for the actors who themselves are endeavoring to put down life in another universal language?



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Charles Rosher Goes to Berlin

To Be Chief Cinematographer for Mae Murray in German Studio



Cinematographer and technical staff inspecting Charles Rosher's camera at Ufa's Godes studio at Neukölln during Rosher's trip abroad last year. Left to right: Theodor Sparkuhl, Otto Ostermayer, technical director for Ufa, Hans Wagner (looking through finder), Nitzschmann and Charles Rosher, A.S.C.

On the completion of the present Mary Pickford production, "Scraps," Charles Rosher, A.S.C., will go to Berlin where he will film an important feature which, starring Mae Murray, is to be made by Ufa, producers of "The Last Laugh" and numerous of the best foreign made productions to be seen in this country. Rosher's association with Ufa was arranged by Mae Murray, who will star in the feature and whom he photographed in early Paramount pictures.

Rosher is assuming the European connection by special arrangement with Miss Pickford, for whom he has been chief cinematographer since she started producing at the head of her own company. In fact, Rosher's affiliation with "America's sweetheart" began at the Lasky studio when Miss Pickford was still starring under the Famous Players-Lasky banner.

This will not be the first time

that Rosher will go abroad for an assignment such as he will

fulfil shortly. Three years ago "between" Pickford productions, Rosher, by special arrangement with Miss Pickford, sojourned in Italy for several months, during which time he filmed an important Italian production starring Salvini. On his return to this country, he wrote a story on cinematographic conditions in Italy, the article appearing originally in the American Cinematographer; it was widely copied subsequently among various foreign journals.

Efforts to obtain Rosher's services for the filming of a production in Berlin have been under way for more than a year, having been put actively in motion during his visit to Germany while he was touring Europe in 1924. The imminence of Miss Pickford's starting date for her next production prevented any such arrangement at that time.

During his stay in Berlin last year, Rosher made a thorough study of film production conditions in the studios there and is



On a forest set used for Ufa's "Siegfried" in Berlin. Left to right: Emil Jennings, German star, Mary Pickford, Mrs. Charlotte Pickford, Kenneth Davenport and Charles Rosher, A.S.C.



Left to right: Charles Rosher, A. S. C.; Erich Pommer, ranking official of Ufa, and Douglas Fairbanks, atop a set employed in the making of "The Chronicle of the Monsoon Heart."

elated over the prospect of going to the German capital to photograph the production which will star Miss Murray. He carried substantial camera equipment with him in 1924, all of which proved of marked interest to the cinematographers and technical experts there, many of the most prominent of whom he met, with the result that when Ufa officials later visited the United States, they placed an order for several thousands of dollars of American cameras and equipment from the Mitchell Camera company in Hollywood.

Rosher was vividly impressed with the technical development which the Ufa studios manifested, and pays particular tribute to the ability of Otmor Ostermayr, the technical director of the Ufa organization, with which Rosher will be identified, is reported to have a working force of 5000 employees, with a studio in Berlin, near Potsdam, the ex-Kaiser's estate, and another at Tempelhof where Lubitsch for-

merly worked. The A. S. C. member states that he found a spirit of co-operation toward him among cinematographers and other workers that resulted in the absorption of mutually valuable information. Rosher's equipment, which was thoroughly American, came in for a lion's share of interest among the studio attaches.

Rosher emphasizes the fact that he found no tendency toward the secretive while he was in Berlin, and, as a result, looks forward with pleasure to his affiliation at the German studio. He emphatically stated that he does not want his co-workers in the Ufa studios to gain the impression that he is coming across the Atlantic from America and arbitrarily "show them how it is done" in the modern studios in this country. Instead, Rosher volunteers that he expects to learn as much from the methods there as his fellow workers may gather from American production methods, as practiced by himself while he is in

Germany. He has already this policy into active working the course of his stay in Italy three years ago, the result being that his visit to southern country proved only instructive, but a pleasure, to those who had the fortune to work with him.

The production which Rosher will film, according to present plans, will be directed by F. W. Murnau who came to prominence in this country by virtue of the fact that he is director of "The Last Days" which enjoyed a wide release here.

While Miss Murray will be the first feminine star with the exception of Miss Pickford to be photographed by Rosher, years, the coming camera will not mark the first between the former and the cinematographer. Before Rosher joined Miss Pickford's company at the old Lasky studio, he filmed Miss Murray in several of her earlier productions.

Fake Advertising to Have No Effect

The Truth-in-Advertising movement sponsored by the Associated Advertising Clubs of the World, has been formally launched on a wider and more effective scale with the election of officers of the National Better Business Bureau, Inc.

The Bureau supplies the National Vigilance Committee of the Associated Advertising Clubs.

President of the Bureau is Lou E. Holland, head of the Holland Engraving Company, Kansas City, Mo., and vice-President of the Associated Advertising Clubs. Other officers are Lewis Harman, head of the Fidelity Trust Company, Buffalo, vice-president, and Jesse H. Neal, secretary, treasurer of the Associated Ad-

Taking Polar Pictures at Midnight

with

The ULTRASTIGMAT-f1.9



MR. FERNSTROM

Write for Catalogue illustrating our complete line of fine Still Cameras, Lenses and Apparatus.

STOCKHOLM, Sweden, July 22, 1925

Gundlach-Manhattan Optical Co.,

Dear Sirs: It may be of interest to you to know that the 2-inch lens work I did at Spitzbergen with the Amundsen Norwegian Patrol Expedition was done with your Ultrastigmat f.1.9.

80 per cent of the shots taken at Spitzbergen, both on land and from the planes, was done with the reliable Ultrastigmat f.1.9, by Midnight Sun between 12 and 2 A. M. Even at Hornen, Norway, we shot pictures of Amundsen's party before the sun had come up in the morning.

I'll never be without it. It gives a clearer picture for focusing—wide open too—a great aid

Sincerely,

RAY FERNSTROM

GUNDLACH-MANHATTAN OPTICAL CO.

900 Clinton Ave. So., Rochester, N. Y.

Working Clubs, New York, secretary-treasurer.

Edward L. Greene, former special representative of the Associated Advertising Clubs, is the manager of the new bureau.

Mr. Greene joined the headquarters staff of the Associated Advertising Clubs March 15. He has had more than eight years of practical experience in the work, in Chicago, Cleveland, Boston and New York, and enjoys the distinction of having raised these local units in the nationwide chain to protect public confidence in advertised products to a high plane of efficiency.

In a statement issued in connection with his acceptance of the presidency of the National Bureau, Mr. Holland said:

"This movement, under the direction of the old National

Vigilance Committee, conclusively proved its value to legitimate business and the public. With the work of that committee as a foundation on which to build, we are now in a position to expand along new lines and to draw closer the line of protection against fraudulent and deceptive business practice.

"Under the name 'National Better Business Bureau,' we can co-ordinate more effectively the work of the local Better Business Bureaus in forty-three cities.

"Many people have found it difficult to understand why the name 'Vigilance' should be applied to our national organization and the name 'Bureau' to the local units. Now we have a common name, the national bureau patrolling the field of national advertising and merchandising and the local bu-

reaus doing the same type of work in the local fields.

"The local bureaus will continue to function under their own boards of directors but the movement as a whole will be able to present a solid front, particularly now that the bureaus are represented on the national board, where their representatives can get a better close-up picture of nationwide problems concerning fraud and deceptive business practice."

New York, August 17, 1925.

**A. S. C. Annual
Cinematographer
Next Month**



King Gray, A. S. C., has left Hollywood for Portland, Ore., where he will film Lewis H. Moomaw's latest production. Among those who will appear before Gray's camera are Virginia Valli, Eugene O'Brien, Bryant Washburn and George Nichols.

Faxon Dean, A. S. C., is completing the cinematography on Victor Fleming's Paramount production of Conrad's "Lord Jim."

John W. Boyle, A. S. C., is nearing the final stages on the photographing of "Viennese Medley," June Mathis' production for First National. Curt Rehfeld is directing.

Charles Van Enger, A. S. C., has begun the shooting of "Lady Windemere's Fan," an Ernst Lubitsch production for Warner Bros.

Dan Clark, A. S. C., will leave shortly on a two weeks' location trip for the filming of the latest Fox production starring Tom Mix.

Bert Glennon, A. S. C., has completed cinematography on "Flower of Night," the latest Paramount production starring Pola Negri. Paul Bern directed.

Frank B. Good, A. S. C., has finished the filming of the latest Jackie Coogan production. Good has photographed the boy star for the past several years.

J. D. Jennings, A. S. C., has completed photographing the United Artists production, "The Lone Eagle," starring Rudolph Valentino and directed by Clarence Brown.

Fred W. Jackman and Floyd Jackman, both A. S. C. members, are expected back in Hollywood shortly from a lengthy location trip which took them through several Western States for the filming of the latest Fred W. Jackman production for Hal Roach release through Pathe. This is the first Jackman production since "Black Cyclone." Fred is directing and Floyd is chief cinematographer.

Ned Van Buren, A. S. C., has finished filming Burton King's "Counsel for the Defense," starring Betty Compson.

Reginald Lyons, A. S. C., has begun the latest Fox production starring Jones.

J. R. Lockwood, A. S. C., has returned Glendale after a two weeks' vacation on Coronado Beach.

Robert Kurrle, A. S. C., is making preparations for the filming of "Joanna with a Whip," Edwin Carewe's next production for First National. Carewe's next succeeding vehicle will be a special feature, "Oklahoma," to be produced at a record expenditure.

George H. Scheibe, well known in Hollywood as a filter manufacturer, announces a new monotone filter. The new filter will not duplicate the old monotone filter, but is designed solely for panchromatic film to show the accurate black and white values obtained with a yellow filter, which represents the correct rendition.

In announcing the latest filter, Scheibe, who has been recognized for many years as a photo-filter specialist, stated that he defined correct a prevailing idea that the K-3 photo filter gives correct color rendition, when, according to Scheibe, it has been found by him to show considerable over-correction. This filter, in 2x2½ inch, monacle and special sizes, will be on the market immediately.

(Continued from Page 32)

which he uses for more than just cranking cameras. Yes, indeed, he is proving that he has the job for "his boss" and doubly so for his interests.

Directing Cameramen are worth the weight in gold to real directors, if they don't abuse the privilege and position they hold. Some of them have held down one job for years. WHY DO YOU THINK THAT D. W. GRIFITH retained Billy Bitzer for years as his chief cinematographer, or C. B. DeMille held on to Alvin Wyckoff, and Joseph M. Schenck worked part with Tony Gaudio, and dozens of others whom we can't find at our command just now? But these are enough to make one think. BECAUSE THEY ARE REAL CAMERAMEN. YES, THE TYPE WE CALL "DIRECTOR CAMERAMEN"—capable, efficient and knowing the value of their clicking cameras to the smallest screw that holds the box together and serves them as perfectly as they do the "bosses" until the final fade-out.

HOW TO LOCATE MEMBERS OF THE American Society of Cinematographers

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Gale, Gustave—directing Waldorf Productions		
Gale, Wm.—with Famous Players-Lasky		
Glass, Bert—with Paul Bern, Famous Players-Lasky		
Goss, Frank R.—with Jackie Coogan Prod.—Metro-Goldwyn-Mayer Studio		
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Hansen, Ed—Parks Powers		
Hilly, Frank—with Robert Kane Prods., New York City		
Holmes, Allen G.—		
Holmes, Philip—Fred W. Jackman Prods.		
Holmes, Fred W.—directing Fred W. Jackman Prods., Hal		
Scott Studio		
Honky, J. D.—with Rudolph Valentino Prods., United States		
Kneading, Rex F.—with Leroy Seaton		

Editor, Thomas A.—Honorary Member.
Webb, Arthur C.—Altitude

Meetings of the American Society of Cinematographers are held every Monday evening. On the first and the third Monday of each month the open meeting is held, and on the second and the fourth, the meeting of the Board of Governors.

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Telephone Valley 4409

Frank Lloyd Productions, Inc.
5341 Melrose Avenue
Hollywood

New York Office
2 Borden Street

December 24,
1934

Mr. G. M. Brown,
Beverly Hills Corp.,
San Angeles, Calif.

Dear Mr. Brown:

In these days of big expenditures and expensive photography the production director must be positive that when he is ready to make a scene, the camera records everything before it to an advantage.

Mr. Brown's production records in "Blond God", "The New Game", "The 100th Man" and "Fugate" are first class. I have seen them and I am sure that you will be satisfied in the same of excellent production.

I have of the other records on the table in the studio and I am sure that the recommendation of the production director will be of great value to you.

There is no question that the production is in motion picture records that the Hollywood is in motion picture.

Very sincerely,
Your assistant in all matters.

Sincerely,
Frank Lloyd
Frank Lloyd

cc. 10